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## Celestial bodies jokha alharthi pdf

If Naguib Mahfouz was right to say that his Nobel Prize was indeed awarded to the Arabic language, it could also be said that in 2019 the International Man Booker Prize was awarded to Arabic writing in English - literally so, as the prize of 50,000 pounds was evenly divided between Joha Alharti and her translator Marilyn Booth. This double award is all the more appropriate because The Heavenly Bodies depict life in a fully globalized Oman, even when the characters feel the attraction of village life and its persistence pre-modern models, in a country where slavery was abolished only in 1970, eight years before Alharti was born. Roman Alharti has now been translated into more than two dozen languages. Its sudden and unexpected success last year reflects the main role of international awards in shaping contemporary world literature. The Arabic title of the novel will literally be translated by Ladies of the Moon, and it is fitting that on the cover of the American edition, it is The Booker Sign that looks like a full moon to descend to earth: Equally, the success of the novel shows the important role that individual translators can have in defending the work. In the early 2000s, Joha Alhartha lived with her husband and young child in Edinburgh. Then, in the late twenties, she published a novel and a collection of short stories, but given the small literary market of Oman, she needed a safe profession, and so she studied for a PhD in classical Arabic poetry. However, she did not find it conducive to writing academic prose in English. As she remarked in the interview, I had to write fluent English, and write fluent essays, and I was like, I never did that! I've never done that. So I just went back to the apartment one night and got the baby to sleep and just sat there with my laptop thinking about - not quite Oman, but a different life and a different language. And because I love my language so much, I felt the need to write in my own language. At the same time, she said, learning Arabic away from home allowed her to gain a different perspective on her culture. Having missed the warmth of her own language, she began to write a new novel. Her adviser then resigned and Marilyn Booth intervened, despite being a specialist in contemporary Arabic literature. Alharthi showed the manuscript to Booth, who loved it and offered to translate it. Finding a publisher for the work of a young Omani woman was difficult, and although Sayyidot al-Kamar won the prize for best Oman novel of 2010, a translation titled Heavenly Bodies did not appear until 2018 from a small independent Scottish press. The fate of the book changed dramatically when she won the Booker, a year after Olga Tokarchuk's flights. Roman Alharti continues the Arab tradition of nested stories, now with narrative perspectives, not unlike the perspective of Pamuk's perspective of several storytellers. Her short chapters (58 in her case, 59 in My Name Is Red), focus on three sisters and their families. Like the three sisters in Porter and the Three Ladies of Baghdad, Alharti's heroines are strong women, but they live in modern Omani reality; their fantastic worlds are in their imagination, and their dreams rarely come true in reality. In the novel's opening sentence, Maya, forever immersed in her sewing machine, seemed lost to the outside world. . . . But Maya heard everything that could be heard in the world. She falls in love with a handsome young man just a glimpse of him, after he returned without a degree after years of training in London. But he doesn't seem to notice her, and she reluctantly accepts the marriage by arrangement, and then in a gesture of quiet rebellion, she calls her daughter London. Village women baffled: Does anyone call their daughter London? This is the name of the place, my darling, a place that is very far away in the land of Christians. We're all very surprised! (8). Her husband deeply loves her, but she laughs when he asks if she loves him too: Where do you pick up these TV show words? She asked. Or maybe it's a satellite dish there. These are Egyptian movies, have they eaten your mind? The Maya sisters have had equally mixed success in their lives. Asma marries an egocentric artist out of a sense of duty and devotes herself to his many children; a third sister, Haula, pines away for her first love, who emigrated to Canada. She rejects the offers of hand and heart, confident that one day he will return and marry her. Surprisingly, then he flies back to Montreal two weeks after the wedding to be with his girlfriend. Ten years later, a Canadian girlfriend finally throws it away. He's back. He found a good job in the company and he started getting to know his wife and children. But as soon as their five children grew up, Haula insists on divorce: It was just that she couldn't bear the past. Now everything was calm and well ordered... She was at peace, so her heart stopped forgiving. Like Naguib Mahfouz and Orhan Pamuk, Joha Alharti writes in a literary framework, both local and global. Her characters quote Arab poets from Imra al-Kaysa and al-Mutanabbi to Mahmoud Darvish, but most people in her world know little about them. When the father of the sisters is seduced and delighted by the free spirit of a Bedouin woman, he quotes a verse from al-Mutanabbi in which the poet of the tenth century describes his Bedouin lover as a desert gazelle. His lover laughs: Is this your friend, the one called al-Mutanabbi, the one you told me about? She doesn't like the comparison: sounded exasperated. Should I chew my words, the way the gazelle chews her gum? (179) In an interview, Alharti attributes a wide range of favorite writers, including Gabriel Garcia Marquez, Milan Kundera, Yakio Mishima, Yasunari Kawabatu and Anton Chekhov. Her personal website has two versions, in Arabic and English. The world of global English is hovering against a region with a long English colonial past. Maya Abdallah's husband grudgingly put pressure on learning English: In my own country! My Arab country is where restaurants, hospitals and hotels have all announced that only English is spoken here. Later, when his Daughter London, now grown up, waxed enthusiastic about her fiancée's romantic gesture, her friend Hanan replies in English: So what? At the end of the novel, when a frustrated London breaks off the engagement, Hanan urges her to get over it: London, come on! Hanan told her. All life goes on. As for Ahmad, just hit the delete, okay? Let it go, she said, in English, to emphasize her point of view. Here, Hanan uses English in parallel with the new computer lingo. Alharti is the first Arab writer to win the Booker, and she is also the first Omani woman to be translated into English, and she lives in both worlds. The front page of her personal website, features an epigraph from celestial bodies: كما في العربية، فصل and، تعرف على أنفسنا بشكل أفضل Fi algharbat, Kama fi alhub, nataearaf ealaa 'anhfusina bishak' afdal - In alienation, as in love, we recognize ourselves better. But otherwise identical to the English version of the homepage, the epigraph is taken from Virginia Woolf: A quote from a room of your own where Woolf writes: Locking your libraries, if you like, no gate, no lock, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no bolt, no As Woolf also says: Fantastic, like a cobweb, is attached all as easy as possible, but still attached to life in all four corners. Alienation and freedom, poetry and prose, Oman and the whole world, are woven together in a web of Stories by Alharti. © 1996-2014, Amazon.com, Inc. or its affiliates have an ornate, fascinating and poetic understanding of society during a transitional period and in a life previously hidden. -Man Booker International Judges Award This skillfully builds suspense by creating Aga! Moments like characters come to better understand their past.-Marcia Lynx quali, National 'Forcing ...'-Women in Translation' 'Mixing the rhythms of everyday life with magic and legend.'-Muhammad Barrada' 'Well written and multifaceted, as every book long listed for the Man Booker International Prize should be.' -Dolce Belleza' Al-Hajari This novel is interesting as a lens through which you can view an important time in the transition period of Omani society'-The Wee Review' 'Ended it in a couple of seats, addictive, compelling, informative and utterly fascinating to read! Definitely recommend it, fingers crossed he appears in the short list too.'-Fiona Sharp, Independent Book Reviews; Beautifully written and very touching story.'-Nicola Sturgeon; 'Fascinating.' -The Guardian 'Alharthi has a strong narrative gift, carrying the reader into all the intimacy of a close-knit family group.' - The Bay Magazine; 'Brings a distinctive and important new voice to world literature.' -The Irish Times An ambitious, radical, highly confident piece of fiction in which the early 20th century is being pushed from our days.' -The Herald Jokha Alharthi is the author of two previous collections of short fiction, a children's book, and three novels in Arabic. Fluent in English, she received her doctorate in classical Arabic poetry from Edinburgh and teaches at Sultan Kabua University in Muscat. It was shortlisted for the Sahiha zaid Award for Young Writers, and her stories were published in English, German, Italian, Korean and Serbian. 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